

# Spanish Course Descriptions: 2015/2016

ex: 101 = course NOT being offered (*plain text*)  
 ex: **101** = course being offered (*bold & underline*)

◇ = counts toward 'expertise' requirement for **MINOR** only

◆ = counts toward 'expertise' requirement for **MAJOR** and **MINOR**

<u>Fall 2015</u>	<u>Winter 2016</u>	<u>Spring 2016</u>	Min ◇ Maj ◆	<u>Summer '15</u>
<b><u>101</u></b> , 102, 103	101, <b><u>102</u></b> , 103	101, 102, <b><u>103</u></b>		<b><u>101</u></b> , <b><u>102</u></b> , <b><u>103</u></b>
<b><u>111</u></b> , 112	<b><u>111</u></b> , <b><u>112</u></b>	111, <b><u>112</u></b>		111, 112
150, 151	150, 151	150, <b><u>151</u></b>		
199	199	199		
<b><u>201</u></b> , <b><u>202</u></b> , 203	201, <b><u>202</u></b> , <b><u>203</u></b>	<b><u>201</u></b> , 202, <b><u>203</u></b>		<b><u>201</u></b> , <b><u>202</u></b> , <b><u>203</u></b>
<b><u>218</u></b> , 228	<b><u>218</u></b> , <b><u>228</u></b>	218, <b><u>228</u></b>		218, 228
<b><u>238</u></b> , 298	238, <b><u>248</u></b>	238, 248		
<b><u>301</u></b>	<b><u>301</u></b>	<b><u>301</u></b>		<b><u>301</u></b>
<b><u>303</u></b>	<b><u>303</u></b>	<b><u>303</u></b>		<b><u>303</u></b>
<b><u>305</u></b>	<b><u>305</u></b>	<b><u>305</u></b>		<b><u>305</u></b>
<b><u>307</u></b>	<b><u>307</u></b>	<b><u>307</u></b>		307
<b><u>308</u></b>	<b><u>308</u></b>	<b><u>308</u></b>		<b><u>308</u></b>
<b><u>311</u></b>	<b><u>311</u></b>	<b><u>311</u></b>		311
<b><u>312</u></b>	<b><u>312</u></b>	<b><u>312</u></b>		312
315	315	315		
<b><u>320</u></b>	<b><u>320</u></b>	<b><u>320</u></b>		<b><u>320</u></b>
<b><u>322</u></b>	<b><u>322</u></b>	322	◇	328
	<b><u>324</u></b>	<b><u>324</u></b>		<b><u>324</u></b>
341	<b><u>341</u></b>	<b><u>341</u></b>	◇	<b><u>341</u></b>
<b><u>342</u></b>	342	342	◇	<b><u>342</u></b>
<b><u>343</u></b>	343	<b><u>343</u></b>	◇	<b><u>343</u></b>
<b><u>344</u></b>	<b><u>344</u></b>	<b><u>344</u></b>	◇	<b><u>344</u></b>
<b><u>348</u></b>	<b><u>348</u></b>	348	◆	<b><u>348</u></b>

<u>350</u>	<u>350</u>	<u>350</u>	◆	350
351	<u>351</u>	<u>351</u>	◆	351
<u>353</u>	<u>353</u>	<u>353</u>	◆	<u>353</u>
399	399	399		399
<u>407</u> , 407/507	<u>407</u> , 407/507	<u>407</u> , <u>407/507</u>	◆	
<u>410</u> , 410/510	<u>410</u> , 410/510	<u>410</u> , 410/510	◆	
420, 420/520	420, 420/520	420, <u>420/520</u>	◆	
424, 424/524	<u>424/524</u>		◆	
425, <u>425/525</u>			◆	
428, 428/528		428, <u>428/528</u>	◆	428, <u>428/528</u>
<u>436</u>			◆	
437, 437/537	<u>437</u> , 437/537		◆	
448, 448/548	448, 448/548		◆	
450, <u>450/550</u>	450, <u>450/550</u>	450, <u>450/550</u>	◆	
451, 451/551		<u>451</u> , 451/551	◆	
452, 452/552			◆	
<u>460</u>			◆	
466, 466/566	466, <u>466/566</u>		◆	
480, 480/580	480, 480/580	480, <u>480/580</u>	◆	
490, <u>490/590</u>	<u>490</u> , 490/590	<u>490</u> , 490/590	◆	
607				
680	680	<u>680</u>		
690				

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◆ = counts toward 'expertise' requirement for **MAJOR** and **MINOR**

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## FALL 2015

### **SPAN 101, 102, 103: First-Year Spanish- Various**

Emphasis on the development of speaking, reading, and writing skills; introduction to Hispanic culture. Sequence. Conducted in Spanish. ↑

### **SPAN 111, 112: Intensive Beginning Spanish- Various**

Intensive study for experienced language learners (ex: took Spanish in high school). Introduction to Hispanic culture. Prereq for 111: previous study of Spanish or competence in another language. ↑

### **SPAN 201, 202, 203: Second-Year Spanish- Various**

Continued development of Spanish-language skills; emphasis on diversity of Hispanic cultures. Sequence. Conducted in Spanish. ↑

### **SPAN 218 Voces latinas I- Various**

Intermediate Spanish course designed specifically for Heritage learners of Spanish. This class allows students to explore important cultural production from the Spanish-speaking world, with a focus on Latino culture in the U.S., while building their communicative skills in Spanish. This course cannot be combined with SPAN 201, 202, 203 for more than 15 credits of second-year Spanish. Course taught in Spanish and Spanglish. See [SHL page](#) for more details. ↑

### **SPAN 238: Spanish Around the World- Davis**

Spanish is the official language of Spain and over twenty American countries, and it is the de facto second language of the United States. But even those with a superficial knowledge of Spanish know that there are vast geographical and social differences in the language. In this class we will explore variation in the Spanish language, focusing on the historical sources of modern-day dialects, the lexical and grammatical features that distinguish them, the social factors that determine current usage, and the future of the language in the different contexts where it is used.

Objectives. Students will be able to...

- identify places, peoples, historical, cultural and linguistic influences (geography-linguistics interface)
- identify the phonetic, lexical, and syntactic features that distinguish major dialects of Spanish
- identify the linguistic and cultural stereotypes associated with English and Spanish dialects
- recognize their own visceral reactions to specific language features

**This course is taught in both English and Spanish. Students must have at least one year of college-level Spanish (or equivalent proficiency). SPAN 238 is especially appropriate for heritage learners of Spanish.** ↑

### **SPAN 301: Cultura y lengua: identidades hispanas– Various**

Develops advanced language skills through analysis of major historical influences in the cultures of Spanish-speaking regions: Spain, Latin America, and the United States. ↑

### **SPAN 303: Cultura y lengua: expresiones artísticas- Various**

Develops advanced language skills through the study of cultural products (e.g., art, literature, film, music) in Spanish-speaking societies. ↑

### **SPAN 305: Cultura y lengua: cambios sociales- Various**

Develops advanced language skills through the investigation of major currents of change in modern Spanish-speaking societies; gender issues, technology, revolution and counterrevolution. ↑

**SPAN 307: Oral Skills (2 credits)- Moore**

Practice in improving listening, comprehension, and oral skills in Spanish. Communicative activities in class in addition to language laboratory work. ↑

**SPAN 308: Comunidades Bilingues- Various**

Develops advanced language skills through the analysis of social and linguistic dynamics of communities in Spain, Latin America, and the United States where Spanish encounters another language. Taught in Spanish. Sequence with SPAN 301, 303, 305. ↑

**SPAN 311: Advanced Writing in Spanish- Various**

Provides additional language development for students, emphasizing academic writing skills in Spanish. Prereq: Any two of SPAN 301, 303, or 305. ↑

**SPAN 312: Spanish in the Media- Various**

Advanced writing course for Spanish Heritage learners. This class examines the presence and role of Spanish in various forms of media, including television, internet, social media, telenovelas, and recent literature. Students will practice the advanced writing skills necessary to participate in 21st-century discourse communities (argumentative writing, close textual readings). Students cannot receive credit for both SPAN 311 and SPAN 312. Prereq: instructor approval only. ↑

**SPAN 320: Intensive Spanish Grammar Review – Various**

Review and development of the more complex aspects of Spanish grammar with special attention to idiomatic usage. ↑

**SPAN 322: Introduction to Spanish Linguistics- VAP**

The course content focuses on the analysis of the basic linguistic characteristics of the Spanish language. It introduces students to the study of the Spanish sound system (phonetics and phonology), formation of words (morphology), sentence structure (syntax), as well as the evolution of the different Spanish varieties (historic, regional, and social). This class will prepare students for higher-level courses in Hispanic linguistics and others in which Spanish is used in formal academic contexts. ↑

**SPAN 342 Hispanic Cultures through Literature II- Garcia-Pabon**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from the 16th century to the Latin American independences. Sequence with SPAN 341, 343, 344. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. ↑

**SPAN 343 Hispanic Cultures through Literature III- Bottaro**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from the revolutionary wars to the Spanish Civil War. Sequence with SPAN 341, 342, 344. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. ↑

**SPAN 344 Hispanic Cultures through Literature IV- Henriquez**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from the 20th century into the 21st. Sequence with SPAN 341, 342, 343. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. ↑

**SPAN 350 Spanish Poetry- Powell**

This course has three aims: (1) You learn appreciation – to identify and enjoy the nuances of poetic

language – and analytical acumen, for Spanish and Latin American lyric poetry. We cover a historical span from the (so-called) “Middle” Ages, to the trans Atlantic/ Pacific Baroque, to Romanticism, to the modern Avant-Garde, to the present. Above all, we investigate how the life of poetry lives in us. 2) You improve your close reading in Spanish and skills for critical analysis of poetry. We read for form and for content, learning to pick relevant details out of a text. Note: this will help your reading of any kind of literature in any language. You will define and use basic vocabulary for literary analysis and criticism (names for major periods of literary style; terms for describing imagery and figurative language in literary works; and key words for cultural elements). 3) You practice “building-block” steps toward writing about literature and develop these analytically and creatively; including a library-research project; in Spanish; at an advanced undergraduate level. Creative writing practices include imitation of poetic structures and exploration of figurative language (In Spanish). ↑

### **SPAN 353: Intro to Narrative- Bottaro**

description forthcoming . . . ↑

### **SPAN 407: Barbarians-Sepulveda**

La propuesta de este curso es explorar la noción de lo bárbaro en el contexto de la colonización americana, la formación de los estados nacionales latinoamericanos, la relación de la modernidad con la naturaleza y el medio ambiente, y las problemáticas actuales de inmigración, globalización, narcotráfico, terrorismo y guerra contra las drogas. Nuestro estudio abordará la tensión producida por la dicotomía barbarie-civilización en cuanto matriz conceptual de los proyectos civilizatorios implantados en el continente. Leeremos textos de Bartolomé de las Casas, Álvaro Núñez Cabeza de Vaca, Alonso de Ercilla y Zúñiga, Francisco Núñez de Pineda y Bascuñán, Domingo Faustino Sarmiento, Rómulo Gallegos, Cristina Peri Rossi y Roberto Bolaño, entre otros. ↑

### **SPAN 407: Cannibals and Figures of Aggressive Eating- Rubado**

The course will traverse literary and cinematic texts from and about Latin America starting with the colonial period into the 20th century. Cannibals gained notoriety as monsters that challenged the very boundaries of humanness during the Spanish and Portuguese conquest of the Americas in the 15th and 16th centuries. This class will not focus on cannibalism as an action but rather how it worked as a symbol for otherness, the non-human and animality during the expansion of European colonialism and then the work it does in contemporary Latin American culture to express anxiety and frustration about predatory economic policies and the history of racially justified violence in the Americas. We will think about the fascination with the cannibal in its challenges to the boundaries of the self and pay particular attention to the construction of race. Texts include fragments of Christopher Columbus’ diaries and other colonial travelers writings, essays by Montaigne, theories about cannibalism in post-colonial, racial, and psychanalytic frameworks, manifestos Manifesto antropofago (Anthropophagist Manifesto), novels including El entenado and films like Cronos, How Tasty was my Little Frenchman and Macunaima. Texts in other romance languages will be available in Spanish translation. Course taught in Spanish; students who wish to take the course for Portuguese credit should contact the professor. ↑

### **SPAN 407: Latin American detective fiction- Epple**

This seminar will offer an introduction to contemporary Latin American detective fiction, from the traditional relato de enigma (“whodunit”), el relato duro (“hard boiled to Latin American “neopolicial”). Readings will include short stories by Jorge Luis Borges, Adolfo Bioy Casares (Argentina) Elvira Bermúdez (México) and novels by Ramón Díaz Eterovic (Chile), Leonardo Padura (Cuba) and Paco Ignacio Taibo II (México). In addition, we will discuss selected critical articles on the genre. ↑

### **SPAN 407: Spain After Empire: A Neo-Colonial Gaze?- Garcia-Caro**

In this seminar students will search for patterns of cultural appropriation of the Americas and North Africa in Spanish texts: a cultural production that reveals a fractured post-imperial outlook rather than a consistently neo-colonial perception of the former colonies. Such outlook reflects competing internal

models (monarchical, republican) that offer alternative views on Spain's place within the Atlantic commercial system. This fractured perspective can be described as alternating between a paternalistic, post-imperial role vis-à-vis the Americas, with programs for solidarity or recuperation of influence, and a penchant for belonging and integration, where a colonial narrative nevertheless transpires. The experience of the traveler, in their thematic search for exoticism and violence is contrasted with that of the exile and their search for familiar resemblance and a home. These competing narratives, oscillating between paternal and fraternal modes, will challenge students to re-read contemporary Spanish texts within the framework of post-colonial studies. ↑

### **SPAN 410: Escritura creativa en lengua castellana / Creative Writing in Spanish- Sepulveda**

Este curso busca potenciar las capacidades creativas de los estudiantes de castellano a través de variados ejercicios de escritura. Durante el trimestre el alumno desarrollará su sensibilidad literaria así como también su juicio crítico e interpretativo mediante sesiones de taller y de discusión grupal. Se espera que el alumno escriba poemas, cuentos y, posiblemente, capítulos de algún proyecto mayor de ficción literaria según sea su interés. También será pertinente escribir guiones y textos creativos híbridos en caso de que el alumno tenga interés en ello. Realizaremos ejercicios de escritura dirigida y leeremos textos ad hoc a los proyectos individuales de escritura. Al término del curso, el alumno deberá presentar como proyecto final un conjunto de escritos creativos que den cuenta de su trabajo en clase, incluyendo borradores y correcciones. La última sesión de clase será una presentación pública del proyecto final dirigida a la comunidad universitaria. ↑

### **SPAN 425/525: Translation: Literature and Culture, Practice and Theory- Powell**

This course practices the craft and art, and introduces theories of, Spanish-English literary translation. Students who engage in shared exercises, individual projects, and readings, and apply what is taught, will be able (1) to perform appropriate inter-linguistic translations of complex texts and (2) to explain why and how variant translations meet or fail acceptable criteria. Equally important, you will improve (Spanish and English!) language skills while refining appreciation and analysis of the forms, meanings, vitality, and play of literary texts across languages, genres, periods and cultural backgrounds. Translation challenges that we address include linguistic synonymy and dissimilarity; transculturation of gender, social class, and nationality; close reading, critical intervention, and performance approaches; Euro-American history of translation theory; and authors' creative uses of translation. An individual project requires analysis and creativity, in collaboration and independently, with accompanying research paper. (Taught in Spanish and in English, as pertinent to material under discussion.) **M.A. Period 1,2,3,4** (based on the period of texts forming the term project and instructor approval). ↑

### **SPAN 450/550: Barroco Andino Garcia-Pabon**

Este curso explora el barroco en la sociedad, la religión, la literatura, el arte, y la música en los siglos XVII y XVIII en la ciudad de Potosí, una de las ciudades más fastuosas del barroco colonial. Los objetivos del curso son familiarizarnos con el barroco como estilo y como modo de vida, entender las relaciones entre lo social y las manifestaciones literarias y artísticas de la época, así como la importancia del barroco en el desarrollo de la modernidad occidental, y, finalmente, ver la formación del sujeto criollo como origen de las identidades latinoamericanas. **M.A. Period 2.** ↑

### **SPAN 460: Don Quixote- Middlebrook**

Un curso avanzado en que nos dedicamos a la lectura activa y energética de la historia del Ingenioso Hidalgo Don Quijote de la Mancha. Todos sabemos que Don Quijote es una novela famosa, un texto que abre el camino hacia toda la tradición de la novela, un libro que se ha de leer, al menos una vez, en la vida –aunque sea en fragmentos, en selecciones, en versiones traducidas. Pero...ahem...¿En qué consiste este libro? ¿De dónde, tanta fama, a lo largo de cuatro siglos y más (el primer volumen fue publicado en 1605). En este curso, dedicamos las tardes y las noches a la lectura, y las mañanas de los martes y los jueves a la discusión del primer volumen de Don Quijote. El énfasis y el objetivo son el placer y el conocimiento. Por eso, las expectativas para el curso incluyen la colaboración y la conversación activa en clase, la reunión y discusión semanal con un@ compañer@, afuera de las sesiones de clase, y una serie de contribuciones colectivas a un "blog" sobre un tema específico (la

mujer, la violencia, el humor etc.); este se asignará en la primera semana de clases. También se piden dos ensayos de 2-3 páginas, cada uno. [↑](#)

### **SPAN 490/590: Narco-Trafficking- Garcia-Caro**

This seminar explores the borderlines of recent representations of violence in the Western Hemisphere. While gangs, traffickers, and states exert violence in their struggles to delimit and control the circulation, price and access to narcotics, the representation of these struggles takes different shapes. Footage of executions, pictures and other materials such as graffiti or narcocorridos, are both a representation of violence and its cultural byproduct. As such they create and naturalize discourses about the body, death, and social violence that disrupt and transform notions about gender, the economy and society. This seminar studies those discourses and their ossification in mainstream culture by looking at several recent texts that have in different ways challenged this routinized view of social and cultural relations. **M.A. Period 4.** [↑](#)

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## **WINTER 2016**

### **SPAN 101, 102, 103: First-Year Spanish- Various**

Emphasis on the development of speaking, reading, and writing skills; introduction to Hispanic culture. Sequence. Conducted in Spanish. [↑](#)

### **SPAN 111, 112: Intensive Beginning Spanish- Various**

Intensive study for experienced language learners (ex: took Spanish in high school). Introduction to Hispanic culture. Prereq for 111: previous study of Spanish or competence in another language. [↑](#)

### **SPAN 201, 202, 203: Second-Year Spanish- Various**

Continued development of Spanish-language skills; emphasis on diversity of Hispanic cultures. Sequence. Conducted in Spanish. [↑](#)

### **SPAN 218 Voces latinas I- Various**

Intermediate Spanish course designed specifically for Heritage learners of Spanish. This class allows students to explore important cultural production from the Spanish-speaking world, with a focus on Latino culture in the U.S., while building their communicative skills in Spanish. This course cannot be combined with SPAN 201, 202, 203 for more than 15 credits of second-year Spanish. Course taught in Spanish and Spanglish. See [SHL page](#) for more details. [↑](#)

### **SPAN 228 Voces latinas II- Quarles**

Intermediate-level oral skills and academic Spanish development for heritage language learners of Spanish. Helps students establish a personal connection between their Spanish language heritage and the wider Spanish-speaking world. Course taught in Spanish and Spanglish. See [SHL page](#) for more details. [↑](#)

### **SPAN 248: Spanglish as a Speech Community- Holguin**

SPAN 248 will discuss how Spanish has been present and in contact with English in the territories now occupied by the U.S. since colonial times. Students will not approach Spanish as a foreign language, but as an integral part of the cultural matrix of the U.S., surveying the historical origins of the different groups of Spanish speakers in the U.S. and examining the dynamics of language choice and relative prestige. Students will be encouraged to speak in English, Spanish, or use code-switching, empowering them to build communicative competence and develop self-confidence around the linguistic knowledge they already possess. Students will also carry out activities in bilingual communities here in the Eugene-Springfield area. The focus on oral skills aims to demonstrate how instances of code-switching are an effective means of developing proficiency, since these phenomena naturally occur among most bilingual

speakers around the world.

This course is taught in both English and Spanish. Students must have at least one year of college-level Spanish (or equivalent proficiency). SPAN 298 is especially appropriate for heritage learners of Spanish. ↑

### **SPAN 301: Cultura y lengua: identidades hispanas– Various**

Develops advanced language skills through analysis of major historical influences in the cultures of Spanish-speaking regions: Spain, Latin America, and the United States. ↑

### **SPAN 303: Cultura y lengua: expresiones artísticas– Various**

Develops advanced language skills through the study of cultural products (e.g., art, literature, film, music) in Spanish-speaking societies. ↑

### **SPAN 305: Cultura y lengua: cambios sociales– Various**

Develops advanced language skills through the investigation of major currents of change in modern Spanish-speaking societies; gender issues, technology, revolution and counterrevolution. ↑

### **SPAN 307: Oral Skills (2 credits)- Moore**

Practice in improving listening, comprehension, and oral skills in Spanish. Communicative activities in class in addition to language laboratory work. ↑

### **SPAN 308: Comunidades Bilingues- Various**

The focus of this course is to explore the many linguistic communities where Spanish comes in contact with other languages and cultures. Students will study Spanish language beginning with its historic origins and its growth into the different regional and dialectal varieties that currently exist in the United States and in other countries throughout the world. ↑

### **SPAN 311: Advanced Writing in Spanish– Various**

Provides additional language development for students, emphasizing academic writing skills in Spanish. ↑

### **SPAN 312: Spanish in the Media- Various**

Advanced writing course for Spanish Heritage learners. This class examines the presence and role of Spanish in various forms of media, including television, internet, social media, telenovelas, and recent literature. Students will practice the advanced writing skills necessary to participate in 21st-century discourse communities (argumentative writing, close textual readings. Students cannot receive credit for both SPAN 311 and SPAN 312. Prereq: instructor approval only. ↑

### **SPAN 320: Intensive Spanish Grammar Review- Various**

Review and development of the more complex aspects of Spanish grammar with special attention to idiomatic usage. ↑

### **SPAN 322: Introduction to Hispanic Linguistics- Holguin**

The course content focuses on the analysis of the basic linguistic characteristics of the Spanish language. It introduces students to the study of the Spanish sound system (phonetics and phonology), formation of words (morphology), sentence structure (syntax), as well as the evolution of the different Spanish varieties (historic, regional, and social). This class will prepare students for higher-level courses in Hispanic linguistics and others in which Spanish is used in formal academic contexts. ↑

### **SPAN 324: Spanish Phonetics- Hernandez**

This course provides students with a general knowledge of Spanish phonetics so they can define, identify, and produce the sounds of Spanish language. The student is required to learn and apply concepts about the phonetic and phonological systems of Spanish. The course will help learners of Spanish to improve



their pronunciation and also to increase their comprehension of the spoken language. Students will be exposed to different dialects of Spanish to learn about the diverse accents and pronunciation of sounds of Spanish.

Pre-requisites: any two of SPAN 301, 303, 305, 308, 311/312. Students must have a solid understanding of modern Spanish grammar; SPAN 320 recommended as pre- or co-requisite.

### **SPAN 341 Hispanic Cultures through Literature I- Rius**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from 1100 to 1600. Sequence with SPAN 342, 343, 344. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. [↑](#)

### **SPAN 344 Hispanic Cultures through Literature IV- Millar**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from the 20th century into the 21st. Sequence with SPAN 341, 342, 343. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. [↑](#)

### **SPAN 348: US Latino Literature and Culture- Garcia-Caro**

This course is an introduction to literature by Hispanic writers in the United States. Students will read a range of literary genres by 19th and 20th century Hispanic authors and will address relevant literary, cultural and social themes in class discussion and writing assignments. Course material varies in theme. Topics studied include: borderlands, US-Latin American relations, the politics of language, Chicano/Latino identities, Chicana/Latina feminism, migration and exile, and popular culture. Students are expected to read, discuss, and write in Spanish, although course material varies in linguistic registers (Spanish, English, Spanglish, Caló, etc.). This course satisfies the “American Cultures” category for the UO Multicultural Requirement. [↑](#)

### **SPAN 350 Spanish Poetry- Powell**

This course has three aims: (1) You learn appreciation – to identify and enjoy the nuances of poetic language – and analytical acumen, for Spanish and Latin American lyric poetry. We cover a historical span from the (so-called) “Middle” Ages, to the trans Atlantic/ Pacific Baroque, to Romanticism, to the modern Avant-Garde, to the present. Above all, we investigate how the life of poetry lives in us. 2) You improve your close reading in Spanish and skills for critical analysis of poetry. We read for form and for content, learning to pick relevant details out of a text. Note: this will help your reading of any kind of literature in any language. You will define and use basic vocabulary for literary analysis and criticism (names for major periods of literary style; terms for describing imagery and figurative language in literary works; and key words for cultural elements). 3) You practice “building-block” steps toward writing about literature and develop these analytically and creatively; including a library-research project; in Spanish; at an advanced undergraduate level. Creative writing practices include imitation of poetic structures and exploration of figurative language (In Spanish). [↑](#)

### **SPAN 351 Introduction to Theater- Enjuto-Rangel**

En este curso estudiaremos la poesía en múltiples épocas y países, desde poemas náhuas y jarchas medievales hasta poemas barrocos, románticos y vanguardistas en España y América Latina. Estudiaremos cómo los textos literarios dialogan con sus contextos históricos y culturales. Nuestras discusiones también se concentrarán en el análisis formal de los poemas. En el transcurso del trimestre trabajaremos para lograr escribir ensayos bien estructurados y con lecturas críticas originales. [↑](#)

### **SPAN 353 Introduction to Narrative- Rubado**

Explores important aspects of Spanish narrative; reading texts from different periods of Spanish and Spanish American literature. Emphasizes formal aspects and critical reading. [↑](#)

### **SPAN 407: Poets on the Edge- Sepulveda**

El propósito de este curso es explorar las 'poéticas del borde' presentes en el imaginario poético latinoamericano contemporáneo. Revisaremos las prácticas de descentramiento del sujeto poético producidas por una subjetividad vanguardista radicalizada así como el experimentalismo metapoético, transtextual y neobarroco de la posvanguardia. En este seminario nos centraremos en las obras de Vicente Huidobro, Oliverio Girondo, César Vallejo, Alejandra Pizarnik, Enrique Lihn, Juan Luis Martínez, Carmen Berenguer y Néstor Perlongher. Además veremos filmes ad hoc que interpretan el pensamiento poético a través del arte cinematográfico. Se espera que el alumno participe activamente en clase e investigue en forma independiente los temas del curso que más le interesen. [↑](#)

### **SPAN 407: Waste and Recycling in 20th and 21st Century Latin America- Rubado**

This class will watch documentary and fiction film and read novels and testimonials from late 20th century and contemporary South America. We'll examine the value of discarded objects, people and places in Latin American culture. How do these texts use waste to address the historical economics of uneven access to employment, food, housing and potable water? How do the literary devices and styles employed in twentieth century literature play with recycling, layering of language, borrowing of culture and compiling "waste" into novel forms? How do literary movements like the Cartoneras in Argentina and Chile find alternatives to the neoliberal, globalized publishing industry? How do these movements and the texts themselves suggest the ethical and aesthetic possibilities of recycling and borrowing while simultaneously critiquing current systems of exclusion? We will watch the documentaries We will read texts by Augusto Roa Bastos, Julio Ramón Ribeyro, José María Arguedas, Cristina Peri Rossi, Carolina Maria de Jesus and Clarice Lispector. We'll watch films and documentaries including Caidos del cielo (Peru, 1990), Waste Land (USA, 2010), Estamira (Brazil, 2004), Isla de las flores (Brazil, 1989), La mujer sin cabeza (Argentina, 2008) and Mundo grua (1999). [↑](#)

### **SPAN 410: Escritura creativa en lengua castellana / Creative Writing in Spanish- Sepulveda**

Este curso busca potenciar las capacidades creativas de los estudiantes de castellano a través de variados ejercicios de escritura. Durante el trimestre el alumno desarrollará su sensibilidad literaria así como también su juicio crítico e interpretativo mediante sesiones de taller y de discusión grupal. Se espera que el alumno escriba poemas, cuentos y, posiblemente, capítulos de algún proyecto mayor de ficción literaria según sea su interés. También será pertinente escribir guiones y textos creativos híbridos en caso de que el alumno tenga interés en ello. Realizaremos ejercicios de escritura dirigida y leeremos textos ad hoc a los proyectos individuales de escritura. Al término del curso, el alumno deberá presentar como proyecto final un conjunto de escritos creativos que den cuenta de su trabajo en clase, incluyendo borradores y correcciones. La última sesión de clase será una presentación pública del proyecto final dirigida a la comunidad universitaria. [↑](#)

### **SPAN 424/524 History of Spanish Language- Hernandez**

This course examines the linguistic and historic development of the Spanish language. Students will study the linguistic factors and the historic periods that determined the formation of Spanish as a romance language and its dissemination into the Americas. The course will cover the diachronic development of phonological and morphological features from Latin to Spanish. The study of historic periods will review from pre-Roman times to fifteen hundreds in the Iberian Peninsula and the colonial period in Latin America.

Pre-requisites: any two of SPAN 320, 322, 324.

For MA Students: This course may count for periods 1, 2, 3 or 4 depending on the topic of the final research project.

### **SPAN 437: La mirada infantil en el cine y la literatura latinoamericana y española- Enjuto Rangel**

Este curso examina cómo recordamos y reconstruimos la Guerra civil española y las dictaduras en España y América Latina a través de la mirada infantil en el cine y la literatura. ¿Porqué hay una tendencia de tener niños protagonistas en el cine contemporáneo que recuerda el pasado de violencia institucional? Discutiremos una película semanalmente, junto con textos literarios e históricos que contribuyan a nuestra reflexión sobre la recuperación de la memoria histórica. Leeremos testimonios históricos, poemas, una obra de teatro, cuentos y una novela. Entre los múltiples textos que discutiremos serán poemas de Vicente Aleixandre, Carmen Conde, César Vallejo, cuentos de Manuel Rivas, la obra teatral Las bicicletas son para el verano de Fernando Fernán Gómez, y la novela de Ana María Matute, Primera memoria. Entre las películas que discutiremos que representan la guerra civil y las dictaduras: Las bicicletas son para el verano, La lengua de las mariposas, El espíritu de la colmena, El espinazo del diablo, El laberinto del fauno, La faute à Fidel!, O ano em que meus pais saíram de férias, Machuca, Kamchatka, Voces inocentes y Cautiva. ↑

### **SPAN 450/550: Spiritual Texts, Pretexts, Contexts- Powell**

Medieval through 17th-century Spanish and Spanish-American poetry and prose texts by women and men that document spiritual longing, vocation, union with the divine, and conflict or cooperation with church institutions. Topics include mystical experience and the flood of writings by women. Nobody expects the Spanish Inquisition (as Monty Python observed), but it comes for some – when and why or why not? (In Spanish.) SPAN 450 Required: SPAN 341 and/or 342; recommended, at least one of SPAN 350 or 400-level literature elective. **M.A. Period 1 or 2.**

### **SPAN 490: Andean Indigenismo- Garcia-Pabon**

En este curso estudiaremos la literatura boliviana y peruana que, desde el siglo XIX hasta fines del siglo XX, se ha centrado en la discusión del lugar del indígena en la modernización de estos estados. A esta literatura se la conoce con el nombre de indigenista. El curso enfatiza la relación entre el discurso literario y los discursos sociales, históricos e ideológicos. Además, se verá el cambio de una mirada exterior al indígena a una mirada desde la perspectiva indígena. Por último, se discutirán estos textos en relación a perspectivas de género. ↑

### **SPAN 490/590: Mining: Extractivism and its Cultural Debates – García-Caro**

This undergraduate/graduate research seminar arises from my ongoing study on the role of the environment, in particular mineral and natural resources, in the debates about progress, dependency, neocolonialism, and national autonomy in Latin American cultures from colonial times (1493-1898) and the times of independence (1810-1821) to the present. What are the central cultural debates surrounding resource exploitation and how have intellectuals, writers and activists staged these debates? The seminar explores cultural production (films, literary and testimonial narratives, poems and songs, essays) and a wealth of secondary bibliography from different disciplines dealing with industrial mining activities in six specific sites of the Americas: California, Mexico, Brazil, Bolivia, Chile, and Peru. This comparative methodology will allow students to analyze a rich and diverse cultural history and to think critically about trends, commonalities, and contrasts. The two central topics of this seminar provide a basis for a compact interdisciplinary approach: mineral resources in the Americas and the cultural debates associated with their extraction and exploitation. Students will be actively engaged in the learning process through class discussions, mixed-group projects and a final capstone research paper. **M.A. Period 2, 3, & 4.** ↑

### **SPAN 490/590: Runaways, Rebellions and Revolutions in the Atlantic World- Millar**

In this course we will examine radical disruptions to the socio-historical fabric of Atlantic spaces, beginning in the nineteenth century, and focusing on cultural texts from the twentieth century. We will examine literary and filmic texts, as well as critical and theoretical materials addressing the history of slavery and its aftermaths, the Haitian and Cuban revolutions, subalternity, concepts of diaspora, and post-national configurations in the Caribbean, Brazil and Africa. We analyze approaches that consider each of these as a unique space as well as one that represents the historical trajectories of the Atlantic world. We will address questions such as: what is the importance of rebellion and revolution in narrating the history of the Global South? What are the social conditions that provoke upheaval—collective and

personal; political and artistic? How are the Haitian and Cuban Revolutions reflected literature and culture? What function to race and gender play in the articulations of “rebellion”? We will consider “revolution” both in its politico-historical sense and its artistic expressions; students will gain knowledge of the critical histories of Atlantic spaces and be able to place the texts in relation to “canonical” national and continental literary histories. We will include both Spanish and Portuguese-language literature. All texts in Portuguese will be available in translation. Course taught in Spanish; students who wish to take the course for Portuguese credit should contact the professor. **M.A. Period 3&4.** ↑

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## **SPRING 2016**

### **SPAN 101, 102, 103: First-Year Spanish- Various**

Emphasis on the development of speaking, reading, and writing skills; introduction to Hispanic culture. Sequence. Conducted in Spanish. ↑

### **SPAN 111, 112: Intensive Beginning Spanish- Various**

Intensive study for experienced language learners (ex: took Spanish in high school). Introduction to Hispanic culture. Prereq for 111: previous study of Spanish or competence in another language. ↑

### **SPAN 151: Spanish Cinema (2 credits)- deGonzalez**

Spanish 151 is a two-credit, pass / no pass course that emphasizes oral communication and listening comprehension through the weekly viewing of films in Spanish. All discussions will be conducted in Spanish. ↑

### **SPAN 201, 202, 203: Second-Year Spanish- Various**

Continued development of Spanish-language skills; emphasis on diversity of Hispanic cultures. Sequence. Conducted in Spanish. ↑

### **SPAN 218 Voces latinas I- Holguin**

Intermediate Spanish course designed specifically for Heritage learners of Spanish. This class allows students to explore important cultural production from the Spanish-speaking world, with a focus on Latino culture in the U.S., while building their communicative skills in Spanish. This course cannot be combined with SPAN 201, 202, 203 for more than 15 credits of second-year Spanish. Course taught in Spanish and Spanglish. See [SHL page](#) for more details. ↑

### **SPAN 228 Voces latinas II- Leon-Howarth**

Intermediate-level oral skills and academic Spanish development for heritage language learners of Spanish. Helps students establish a personal connection between their Spanish language heritage and the wider Spanish-speaking world. Course taught in Spanish and Spanglish. See [SHL page](#) for more details. ↑

### **SPAN 301: Cultura y lengua: identidades hispanas– Various**

Develops advanced language skills through analysis of major historical influences in the cultures of Spanish-speaking regions: Spain, Latin America, and the United States. ↑

### **SPAN 303: Cultura y lengua: expresiones artísticas– Various**

Develops advanced language skills through the study of cultural products (e.g., art, literature, film, music) in Spanish-speaking societies. ↑

### **SPAN 305: Cultura y lengua: cambios sociales– Various**

Develops advanced language skills through the investigation of major currents of change in modern Spanish-speaking societies; gender issues, technology, revolution and counterrevolution. ↑

**SPAN 307: Oral Skills (2 Credits)- Moore**

Practice in improving listening, comprehension, and oral skills in Spanish. Communicative activities in class in addition to language laboratory work. ↑

**SPAN 308: Culture and Language- Various**

Develops advanced language skills through the analysis of social and linguistic dynamics of communities in Spain, Latin America, and the United States where Spanish encounters another language. Taught in Spanish. Sequence with SPAN 301, 303, 305. ↑

**SPAN 311: Advanced Writing in Spanish– Various**

Provides additional language development for students, emphasizing academic writing skills in Spanish. ↑

**SPAN 312: Spanish in the Media- Various**

Advanced writing course for Spanish Heritage learners. This class examines the presence and role of Spanish in various forms of media, including television, internet, social media, telenovelas, and recent literature. Students will practice the advanced writing skills necessary to participate in 21st-century discourse communities (argumentative writing, close textual readings). Students cannot receive credit for both SPAN 311 and SPAN 312. Prereq: instructor approval only. ↑

**SPAN 320: Intensive Spanish Grammar Review- Murcia**

Review and development of the more complex aspects of Spanish grammar with special attention to idiomatic usage. ↑

**SPAN 322: Introduction to Hispanic Linguistics- VAP**

The course content focuses on the analysis of the basic linguistic characteristics of the Spanish language. It introduces students to the study of the Spanish sound system (phonetics and phonology), formation of words (morphology), sentence structure (syntax), as well as the evolution of the different Spanish varieties (historic, regional, and social). This class will prepare students for higher-level courses in Hispanic linguistics and others in which Spanish is used in formal academic contexts. ↑

**SPAN 324: Spanish Phonetics- Hernandez**

This course provides students with a general knowledge of Spanish phonetics so they can define, identify, and produce the sounds of Spanish language. The student is required to learn and apply concepts about the phonetic and phonological systems of Spanish. The course will help learners of Spanish to improve their pronunciation and also to increase their comprehension of the spoken language. Students will be exposed to different dialects of Spanish to learn about the diverse accents and pronunciation of sounds of Spanish.

Pre-requisites: any two of SPAN 301, 303, 305, 308, 311/312. Students must have a solid understanding of modern Spanish grammar; SPAN 320 recommended as pre- or co-requisite.

**SPAN 341 Hispanic Cultures through Literature I- Powell**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from 1100 to 1600. Sequence with SPAN 342, 343, 344. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. ↑

**SPAN 343: Hispanic Cultures through Literature III- Enjuto-Rangel**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from the revolutionary wars to the Spanish Civil War. Sequence with SPAN 341, 342, 344. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-

education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. ↑

### **SPAN 344: Hispanic Cultures through Literature IV- Henriquez**

Introduces students to a variety of texts written in the Hispanic world in their literary, artistic, and historical contexts, from the 20th century into the 21st. Sequence with SPAN 341, 342, 343. Prereq: two from SPAN 301, 303, 305, 308. Approved to satisfy Category I-Arts and Letters general-education group requirement. Approved to satisfy Category B: international cultures multicultural requirement. ↑

### **SPAN 351 Introduction to Theater- Rubado**

Explores important aspects of Spanish theater; reading plays from different periods of Spanish and Spanish American literature. Emphasizes formal aspects and critical reading. Prereq: two from SPAN 301, 303, 305, 308. ↑

### **SPAN 353 Introduction to Narrative- Millar**

Explores important aspects of Spanish narrative; reading texts from different periods of Spanish and Spanish American literature. Emphasizes formal aspects and critical reading. ↑

### **SPAN 407: Intoxicated Text- Sepulveda**

El propósito de este curso es explorar la noción de intoxicación a través del trabajo de varios autores latinoamericanos y españoles. Nos referiremos a los efectos que tienen las plantas psicotrópicas y las sustancias químicas en la conciencia y la subjetividad poética. También nos referiremos a la sociedad de masas y al industrialismo como máquinas de producción de paraísos artificiales. En nuestro curso leeremos e interpretaremos obras de José Vicente Anaya, Roberto Bolaño, Rosario Castellanos, Roque Dalton, Reinaldo García Ramos, Rodrigo Lira, Leopoldo María Panero, Néstor Perlongher, María Sabina, Jaime Sáenz, Jorge Teillier y Ramón del Valle-Inclán. Leeremos además textos críticos y veremos documentales y filmes que nos permitan tener una mayor comprensión de la materia de nuestro estudio. ↑

### **SPAN 407: Revolutionary Cinema in Latin America – Rubado**

The course will focus on three of the four major cinemas in Latin America (Cuba, Brazil and Argentina). We will trace changes in film style and content in each country from the 1960s through the 21st century. In particular we'll look at how directors and films define and explore revolution. Many of the films we will examine pose questions about the role of cinema in combating imperialism and forming nations. We will dwell with films from the New Latin American Cinema movement of the 1960s. New Latin American Cinema is a film movement that envisions cinema as a revolutionary tool. Major concepts from the movement include imperfect cinema in Cuba, "Cinema Novo" in Brazil and "Third Cinema" in Argentina. These movements focused explicitly on poverty and underdevelopment and saw these sociopolitical realities as instrumental to a new concept of art. We will also examine contemporary film and think specifically about how each film posits the relationship between individuals, cinema and politics. In terms of form, we'll compare and contrast melodrama and neo-realism as cinematic methods for engaging with politics. Films include *Memorias del subdesarrollo*, *Lucía*, *Aventuras de Juan Quin Quin*, *La hora de los hornos*, *La historia oficial*, *Nueve reinas*, *Pixote*, *Deus o o diabo na terra do sol*. ↑

### **SPAN 407: Contemporary Latin American Short Story- Epple**

This course will focus on the development of 20th Century Latin American short story, from Modernism to the postmodern trends. Special attention to the concepts of magical realism and the fantastic. ↑

### **SPAN 407/507 Spanish and Latin American Contemporary Poetry: A Transatlantic Approach- Enjuto Rangel**

In this course we will discuss Spanish and Latin American Contemporary Poetry in dialogue with the poets themselves. We will also do skype interviews with scholars and poets, and invite some of the poets we will read, ask them questions and establish a real dialogue. We will study poetry through close readings of the texts and in connection to their respective historical, political and cultural contexts. From an

interdisciplinary perspective, I also encourage students to think of the poetic texts through other artistic mediums as films, paintings, music, political and aesthetic manifestos, and in connection to literary theory and poetics. Spain and Latin America are multicultural, multilingual, and multiracial spaces, and we will explore contemporary poetics in Spanish, Mayan, Mapuche, Portuguese, Basque, Catalan, and Galician, through both original versions and translations. **M.A. Period 4.** ↑

### **SPAN 410: Escritura creativa en lengua castellana / Creative Writing in Spanish- Sepulveda**

Este curso busca potenciar las capacidades creativas de los estudiantes de castellano a través de variados ejercicios de escritura. Durante el trimestre el alumno desarrollará su sensibilidad literaria así como también su juicio crítico e interpretativo mediante sesiones de taller y de discusión grupal. Se espera que el alumno escriba poemas, cuentos y, posiblemente, capítulos de algún proyecto mayor de ficción literaria según sea su interés. También será pertinente escribir guiones y textos creativos híbridos en caso de que el alumno tenga interés en ello. Realizaremos ejercicios de escritura dirigida y leeremos textos ad hoc a los proyectos individuales de escritura. Al término del curso, el alumno deberá presentar como proyecto final un conjunto de escritos creativos que den cuenta de su trabajo en clase, incluyendo borradores y correcciones. La última sesión de clase será una presentación pública del proyecto final dirigida a la comunidad universitaria. ↑

### **SPAN 420/520: Language, Discourse and Immigration- Hernandez**

Immigration has become a prominent social and political issue during the last decade. Detention and deportation of undocumented immigrants is a daily practice of U.S. There is pro-immigrant or anti-immigrant sentiment in American Society. How do language and discourse affect our views of immigrants and immigration? This interdisciplinary course examines the role of language in naming, presenting, describing, penalizing and even stigmatizing Latina American immigration into the United States. Students will learn about discourse analysis as a theory and as a method to analyze, identities, social-political relations, and the construction of knowledge in society through spoken, written and visual language. Through discussion, readings and written work the course participants will review and critique current research in different fields such as linguistics, migration studies, law, journalism, and history. All these perspectives impact our view of immigration in the United States. Students will be asked to apply techniques of discourse analysis as a method to address immigration in relation to a specific disciplinary field by comparing the representative discourse of that field. Readings will be in Spanish and English but discussions will be in Spanish. This class will involve intensive reading and discussion. Pre-requisites: any two of SPAN 320, 322, 324. **M.A. Period 3 & 4.** ↑

### **SPAN 428/528: Spanish in the US- Holguin**

This course provides the background knowledge and analytical tools to critically explore the use of the Spanish language, its linguistic characteristics, and narratives about its use within the United States. The goals of this course include the assessment of language stereotypes, common beliefs, and media discourses, as well as one's own positioning on the borderlands. **M.A. Period 3&4.** ↑

### **SPAN 450/550: Barroco Andino- Garcia-Pabon**

Este curso explora el barroco en la sociedad, la religión, la literatura, el arte, y la música en los siglos XVII y XVIII en la ciudad de Potosí, una de las ciudades más fastuosas del barroco colonial. Los objetivos del curso son familiarizarnos con el barroco como estilo y como modo de vida, entender las relaciones entre lo social y las manifestaciones literarias y artísticas de la época, así como la importancia del barroco en el desarrollo de la modernidad occidental, y, finalmente, ver la formación del sujeto criollo como origen de las identidades latinoamericanas. **M.A. Period 2** ↑

### **SPAN 451: Sor Juana- Powell**

This writer, a 17th-century Mexican nun, boldly inserted herself in a heavily masculinist literary tradition. The course combines skill in close reading and analysis of poems, prose, and dramatic texts with study of the colonial Spanish-American contexts crucial to this poet-intellectual's astounding production. Critical, historical, and theoretical readings open up Sor Juana's biography, historical and cultural contexts, religious and intellectual framework, and the approaches applied to her work. (In Spanish). ↑

### **SPAN 490: Afro-Latin American Literature- Millar**

In this course, we will examine Latin American literary and cinematic works by Afro-Latin American authors, as well as those about Afro-descended characters. Through these works, we will analyze important theoretical developments about racial construction and blackness in Latin America with a focus on the Caribbean and Brazil (the Brazilian texts will be available in English or Spanish). We will examine phenomena such as slavery, abolition and black citizenship; “whitening” and “racial democracy”; movements of negrismo and negritud; literature of protest and postcolonial approaches to literary manifestations of black and Afro-descended identities. We will concentrate on 19th and 20th century works, examining how the intersections of historical and social phenomena and cultural production produce ideas of race and ethnicity. Course taught in Spanish; students who would like to receive Portuguese credit should contact the professor. [↑](#)

### **SPAN 480/580. Politics and form: the gauchesca genre- Bottaro**

This course will explore the interdependent relation between the politics of modern state formation and literary genres, paying particular attention to the materiality of its manifestation in Argentina. We will study the development, articulation, disintegration, and afterlife transformation of the gauchesca genre alongside the consolidation of the modern state around 1880 and later. Taking as our starting point Josefina Ludmer’s understanding of this genre as a lettered use of popular culture that integrates the gaucho and his culture into the “civilized” and liberal culture of the state, we will explore questions about the configuration of a “national” language, canon formation, the politics of form, and genre as a structure of feeling. Our reflections will lead us to unravel the tension between the role of (literary) form in the consolidation of the modern state and its revolutionary, emancipatory potential against the strictures of modernity. In the first part of the course, we will read Hidalgo, Pérez, Ascasubi, Del Campo, Hernández and Gutiérrez. In the second part of the course, we will read Lynch, Lugones, Martínez Estrada and Borges, along political and genre theory. **M.A. Period 3 & 4.** [↑](#)

### **SPAN 680: Power, Time and Agency in Latin America- Bottaro**

How are time and temporality connected to space, affect, subjectivity and politics? In this seminar we will explore critical concerns on the question of time, its organization and its aesthetics and political effects. With the understanding that claims upon power, individual political agency, and possibilities for social change are undergirded by configurations of time and temporality, we will look at debates around the temporalization of history in post-revolutionary contexts, deep time and geotemporality, the experience of lateness and temporality stasis, the acceleration of time, and the complex temporality of capitalism (new forms of labor, debt, credit, speculation), as we reflect on the multiple ways in which time underpins our epistemological frameworks. Bringing together overlapping yet distinct approaches we will look at art and literature from the long nineteenth century in the Hispanic Atlantic through the lenses of critical time theory. Among our discussions, we will include texts by Didi-Huberman, Benjamin, Adorno, Foucault, Gramsci, Marx, Ranciere, Agamben, Halberstam, Grosz, and others. **M.A. Period 3.** [↑](#)

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## **SUMMER 2015**

### **SPAN 101, 102, 103: 1st Year Spanish– *Multiple sections will be offered***

Emphasis on the development of speaking, reading, and writing skills; introduction to Hispanic culture. Sequence. Conducted in Spanish. [↑](#)

### **SPAN 201, 202, 203: 2nd Year Spanish– *Multiple sections will be offered***

Continued development of Spanish-language skills; emphasis on diversity of Hispanic cultures. Sequence. Conducted in Spanish. [↑](#)



**SPAN 301 Cultura y lengua: identidades Hispánicas – Instructor Ellister** (4) June 23 – July 20  
Develops advanced language skills through analysis of major historical influences in the cultures of Spanish-speaking regions: Spain, Latin America, and the United States. Taught in Spanish. Prereq: SPAN 203 or 228. ↑

**SPAN 303 Cultura y lengua: expresiones artísticas – Instructor Rothgery** (4) June 23 – July 20  
Develops advanced language skills through the study of cultural products (e.g., art, literature, film, music) in Spanish-speaking societies. Taught in Spanish. Prereq: SPAN 203 or 228. ↑

**SPAN 305 Cultura y lengua: cambios sociales – Instructor: Lara**(4) July 21 – August 15  
Develops advanced language skills through the investigation of major currents of change in modern Spanish-speaking societies; gender issues, technology, revolution and counterrevolution. Taught in Spanish. Prereq: SPAN 203 or 228. ↑

**SPAN 308 Cultura y lengua: comunidades bilingües – Instructor: Leon-Howarth** (4) June 23 – July 20  
Develops advanced language skills through the analysis of social and linguistic dynamics of communities in Spain, Latin America, and the United States where Spanish encounters another language. Taught in Spanish. Prereq: SPAN 203 or 228. ↑

**SPAN 316 Survey of Peninsular Spanish Literature Instructor Wacks** (4) June 23 – July 20  
Introduction to major themes and ideas from peninsular Spanish literature through the reading of representative texts. 316: medieval period to 1800; 317: 1800 to the present. Prereq: two from SPAN 301, 303, 305, 308. ↑

**SPAN 317 Survey of Peninsular Spanish Literature – Instructor Ares** (4) July 21– August 15  
Introduction to major themes and ideas from peninsular Spanish literature through the reading of representative texts. 316: medieval period to 1800; 317: 1800 to the present. Prereq: two from SPAN 301, 303, 305, 308. ↑

**SPAN 318 Survey of Spanish American Literature Instructor: García Pabon** (4) June 23 – July 20  
Introduction to main currents and literary works in the colonial Spanish American period from a historical perspective. Critical readings of selected texts from colonial times. Prereq: two from SPAN 301, 303, 305, 308. ↑

**SPAN 319 Survey of Spanish American Literature Instructor: Rubado Mejia** July 22 – August 15  
Introduction to basic currents and movements in contemporary Spanish American literature from a historical perspective. Critical readings of selected poems, short fiction, and plays. Prereq: two from SPAN 301, 303, 305, 308. ↑

**SPAN 320 Intensive Spanish Grammar Review – Instructor: Murcia** (4) June 23 – July 20  
Review and development of the more complex aspects of Spanish grammar with special attention to idiomatic usage. Prereq: SPAN 203 or 228. ↑

**SPAN 328 Hispanic Literature in the United States – Instructor: Moberg** (4) June 23 – July 20  
Introduction to Hispanic literature written in the United States. Close reading and discussion of selected texts by Hispanic authors. Emphasis on literary trends and themes. Prereq: two from SPAN 301, 303, 305, 308. ↑

**SPAN 399 Screenplay Study – Instructor: Fainzaig-Zybelberg**(4) July 22 – August 15  
Are you interested in film? Do you enjoy a good story? Over four weeks, we will immerse ourselves in writing a screenplay, and in shooting a film based on that screenplay. Working in teams, we will watch and analyze short films (cortometrajes) by Latin American directors. We will learn what a screenplay is, its

function, and how it is used. We will become familiar with developing characters through their actions and their words. We will also distinguish between the literary screenplay (guión literario), valued mostly for the story itself, and the production screenplay (guión técnico), which serves to indicate all of the technical aspects of the production process. Best of all, you will be speaking and communicating in Spanish in a completely different context: the world of film production. Prereq: Two from SPAN 301-308. ↑

**SPAN 428/528 Spanish in the U.S. – Instructor Holguín** (4) June 23 – July 20

The history and description of the linguistic characteristics of and narratives about the use of Spanish within the United States. Prereq: SPAN 308; coreq: SPAN 320, 322. ↑

**SPAN 490 Poetas En El Borde / Poets on the Edge – Instructor: Jesús Sepulveda** (4) July 22 – August 15:

El propósito de este curso es explorar las “poéticas del borde” presentes en el imaginario poético sudamericano contemporáneo. Revisaremos las prácticas de descentramiento del sujeto poético producidas por una subjetividad vanguardista radicalizada así como el experimentalismo metapoético, transtextual y neobarroco de la posvanguardia. En este seminario nos centraremos en las obras de Vicente Huidobro, César Vallejo, Oliverio Girondo, Enrique Lihn, Alejandra Pizarnik, Juan Luis Martínez, Néstor Perlongher y Carmen Berenguer. Se espera que el alumno participe activamente durante el transcurso del curso e investigue en forma independiente los temas que más le interesen. Two survey courses from SPAN 316, 317, 318, or 319. ↑